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U.S. Congress. House.

To establish a National Conservatory of Music...

Washington

1918

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TO ESTABLISH A NATIONAL CONSERVATORY OF MUSIC AND ART FOR THE EDUCATION OF ADVANCED PUPILS IN MUSIC IN ALL ITS BRANCHES, VOCAL AND INSTRUMENTAL, AS WELL AS PAINTING, DRAWING, AND ETCHING

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HEARING

BEFORE THE

COMMITTEE ON EDUCATION

HOUSE OF REPRESENTATIVES

SIXTY-FIFTH CONGRESS

SECOND SESSION

ON

H. R. 6445

JUNE 17, 1918

WASHINGTON
GOVERNMENT PRINTING OFFICE
1918

COMMITTEE ON EDUCATION.

HOUSE OF REPRESENTATIVES.

WILLIAM J. SEARS, Florida, *Chairman.*

BENJAMIN C. HILLIARD, Colorado.
HORATIO C. CLAYPOOL, Ohio.
W. B. BANKHEAD, Alabama.
CHARLES H. BRAND, Georgia.
THOMAS L. BLANTON, Texas.
JEROME F. DONOVAN, New York.
CALEB POWERS, Kentucky.
HORACE M. TOWNER, Iowa.
EDMUND PLATT, New York.
SIMEON D. FESS, Ohio.
FREDERICK W. DALLINGER, Massachusetts.
HARRY H. PRATT, New York.
ALBERT H. VESTAL, Indiana.

NATIONAL CONSERVATORY OF MUSIC AND ART.

COMMITTEE ON EDUCATION,
HOUSE OF REPRESENTATIVES,
Monday, June 17, 1918.

The committee met at 10.30 o'clock a. m., Hon. W. J. Sears (chairman), presiding.

The CHAIRMAN. The committee will come to order.

Gentlemen, this meeting has been called this morning for the purpose of considering H. R. 6445, a bill to establish a national conservatory of music and art for the education of advanced pupils in music in all its branches, vocal and instrumental, as well as painting, drawing, and etching.

This bill was introduced by Congressman Bruckner, but since its introduction Mr. Bruckner has retired from Congress and Congressman Donovan, a members of this committee, is now looking after the bill. We will hear Mr. Donovan now.

STATEMENT OF HON. JEROME F. DONOVAN, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF NEW YORK.

Mr. DONOVAN. I just want to say, Mr. Chairman, that I am very much interested in the enactment into law of this matter, because it is national in its scope and there is so much to be said for it. I don't think it has ever been brought home to us more strongly—the war feature of it—than during this present war.

In the first place it is absolutely impossible now for Americans to be educated abroad, and the public press has given thought to the idea of the creating here in America a suitable conservatory for the education of our young people to the degree of making them proficient in the art of music. It has artistic merit and value, and it further has a commercial value. The great amount of money that has been spent abroad by our students might well be husbanded and invested and used here.

Then again it is a thing that we are more or less embarrassed about and somewhat ashamed to think that America can not produce as great artists as Europe. Personally I believe we can, and I believe the time is opportune now to create this national conservatory.

It has been very evident and very noticeable that music has a large part in the accomplishment of success in the war. You all will recall the wonderful work that Harry Lauder is doing. He has gone right into the trenches and cheered up and entertained our boys, and I recently read where John McCormack, the celebrated Irish tenor, is about to take a tour of like character. These two instances have almost let down the bars of bringing this measure akin to a war

measure, but seriously I do not believe at present it is the type of war measure that should be taken up in the vanguard of legislative consideration.

I most heartily subscribe to the desire for the purpose for which this bill is intended, and know that the committee will give it their full, complete, and respectful consideration.

The CHAIRMAN. Now, Mr. Hayman, you may proceed.

STATEMENT OF MR. JACOB HAYMAN, NEW YORK CITY.

Mr. HAYMAN. Mr. Chairman and gentlemen of the committee, this movement for a national conservatory, to be owned and managed by the Government, is not merely the agitation of an individual or group of individuals. This movement is the result of years of agitation among millions of our people, especially the mothers of our future leaders of the Nation, of our future generals of the Army, of our future Presidents. As far back as the year of 1913, or even earlier, you may find articles written on this subject advocating a national conservatory of music owned and managed by the Government. It has long been felt among music lovers in this country that music was not receiving attention from our National Government to recognize it as a national necessity, but was rather considered a superfluous luxury, good for the wealthy, but too expensive for the poor or the masses of our laboring people.

As proof of the correctness of my statement that this movement is not merely the agitation of an individual, I have the pleasure to state to you, Mr. Chairman, that we have here this morning a representative of the National Council of Women, the membership about 7,000,000; the General Federation of Women's Clubs, membership 3,000,000; and the National Federation of Music Clubs, membership about 200,000. We have also here representatives of the American Federation of Musicians, the American Federation of Labor has a resolution of mine at their convention, which is certain to pass. I can show letters from parties representing the music teachers' associations, who have signified their approval of this project now before you for consideration. We also have here a representative of the Chamber of Commerce of the Music Industries, and a number of gentlemen prominent in their profession of music. Had it not been on account of the difficulties of securing hotel accommodations in Washington at the present time, we would have had a much greater representation here from New York and other cities.

The representation of such strong forces gathered here to make an appeal to Congress through your honorable committee, is of sufficient evidence that this is a movement of the people and not of an individual. I shall further clarify my leadership of this movement by giving a brief account of my activities in behalf of music since 1913.

In the year of 1913 there was an agitation in the musical journals about our young students going to study music abroad, the contention being that there were as good teachers in this country as they could find in Europe, and there was no reason why they should go abroad. It attracted my attention, and after having given considerable thought to it I found the cause of it was, first, because, as they claimed, there was a musical atmosphere in Europe which was lacking in the United States; and, second, because the Governments in

European countries encouraged music among their people, while here it was still entirely in the hands of individuals. I wrote to a number of Members in Congress on the subject, but made small progress in that direction. I sent out a circular letter to our consulates in Europe to find out exactly what other Governments were doing to encourage musical education in their respective countries. In 1914, after receiving the necessary information, I addressed a letter to President Wilson suggesting that a national conservatory of music, controlled by the Government, would help the development of musical education in this country and would induce the young students to study in their native land of the United States.

President Wilson referred my letter to the Department of the Interior, and Commissioner Claxton replied for the President to my letter. He suggested that if I secured a Member of Congress to introduce a bill the administration might look upon it favorably. I waited until 1917, and then decided to request former Congressman Bruckner to introduce a bill, which he did last October, 1917. Mr. Bruckner, however, did not adhere to the outline I sent him, and the bill, therefore, will have to be recast by your honorable committee. Until the bill was introduced few people knew of it, but after it was before Congress I invited organizations and music lovers in the country to cooperate with me, and thus it came about that I interested the different organizations who had identical ideas but never took the step of having a bill introduced in Congress. Having explained my relation to this movement, I will proceed to state my reasons why Congress should pass the measure. Three main questions are to be answered, namely:

(1) Is music a necessity?

(2) Is the National Government to take an active part in it or should it be left to individuals?

(3) Shall it be done now or wait until after the war?

To the first question I will answer by referring to the request of our commanding general in France to send more musicians to the battle line. Gen. Pershing understands the value of music to the fighting soldier, and what is a necessity to the soldier on the fighting line is a necessity to the civilian behind the line. A singing army will fight better, a singing nation will persevere better. Music teachers will testify that music has a refining influence on their pupils, and that it elevates character. It brings contentedness in the homes of the poor and is a great factor in diminishing crime. Music brings inspiration, and any church of whatever denomination would not think of conducting services without music of some kind.

A nation like ours, constantly receiving new blood from different nationalities, needs good cementing material to make one strong unified nation in peace time as well as in war time, and music makes a strong bond between citizens. Music and art, as well as science and literature, can not be destroyed by an enemy. Greece survived because of her art, while Rome, being only military and commercial, fell to pieces and buried forever. Music should be part of education required of any individual. Village life without music is dreary and a cause for the young people to desert their farms and flock to the cities, for there is nothing to sweeten their lives when the day's work is over. Bring music in the village and the people will live happier and more contented. In countries like France, Belgium,

and Italy before the war village life was as cheerful as city life, because the small towns had their respective theaters and opera houses, so that the people in surrounding villages could enjoy music and at a comparatively small expense.

If you will investigate the amount of money spent on music annually in this country before the war, by the poor as well as by the wealthy, you will be convinced that music has become to our people of the United States a necessity. I have not the exact figures, but some of the ladies or gentlemen here will testify that it may reach tens of millions. The representative of the Chamber of Commerce of Music Industries may tell you to what extent there is a desire for music in the homes of our laboring people. The more we encourage music among the masses the fewer the victims of the dance halls; in the large cities the more music schools the less crime, the fewer penitentiaries.

The second question to be answered is, Should the Government take an active part in it or should it be left to individuals?

To this I will say, since music is essential to the health and happiness of the Nation, it is logical to expect that the National Government charged with the welfare of the Nation, should take an active part in encouraging music among its people. We do not ask the Government to give every young man and young woman a free musical education, but we need leadership in music as well as in national commerce, and we want the National Government to lead and show the standard of music. When the Government will show an interest in musical education to the extent of establishing a national conservatory of music, and allowing a number of free scholarships to those very talented in music, and set the standard of teaching music, it will help to encourage musical education in this country. Principally, what is wanted is the leadership, and such a conservatory would greatly help to standardize the teaching of music which is very badly needed in this country. It is through the help of the Government that it may be possible to get rid of fake teachers throughout the country, who not only take the money from poor girls and boys for nothing, but in many cases even ruin the health of the pupils. Some of our delegates here may tell you more about the need of such a law to drive out, or, at least, to prevent such teachers from preying on innocent, poor pupils, who sacrifice much to gain a musical education as a vocation, but who, after many years of struggle are disillusioned to find that a quack teacher shattered their hopes forever.

This can not be accomplished by individuals, but must be dealt with by the National Government. It is with this result in view that I made a suggestion, which is on file, to have teachers register and file a sworn statement as to their education and qualification to teach. The Government may find a way to protect the people from unscrupulous teachers who not only rob them but destroy the health of their children who happen to be ambitious to make music their vocation in life. It is as I stated above, that the moral leadership of the National Government is what we are after. You could not enact separate laws to meet this or that defect, for there are too many little things connected with it and for which Congress could not be bothered every other day to enact new laws. The remedy, and the only remedy, it to have the National Government

take hold of it and give power to the board of regents which this bill will create to deal with all these problems. The board of regents could invite teachers to show qualification to teach, for which they would receive certificates, and in cases of great ignorance a certificate would be refused.

France, Italy, Sweden, and other smaller countries saw the right way to encourage music by establishing national conservatories, free or parly free to those talented. Sweden, for instance, gives free tuition in music to Swedish subjects who have the talent and ambition to study music. But that does not mean that every boy and girl in Sweden was to study in the Government school. It simply means that the Government in Sweden or Italy, through the national conservatory, shows the way in music and sets a standard for teaching music for private conservatories and music teachers in their respective countries. At the same time it encourages the talented in music with free scholarships, stipends, or prizes, which is a great help to the needy, ambitious student. Mr. Chairman, I do not think anyone can refute my statement that private conservatories could not attain the same results as a national institution owned and managed by the National Government. Some opponents to this measure claim that free tuition to the talented students would amount to charity, and the Government will never exercise paternalism. A certain gentleman went so far as to say to me, "The people are now asking for a national conservatory; then they will ask for a national theater, and finally for a national church." I will not attempt to make any comments on the statesmanship of that gentleman, but will content myself by saying that there is an erroneous idea as to what we ask of the Government. We do not demand free tuition for everybody in this country; we simply ask that the Government should recognize music as a necessity to the welfare of the Nation and should show enough interest in it by establishing a national conservatory owned and managed by the Government, through which institution it will morally show the way in teaching music and incidentally provide a certain number of scholarships to be won by competitive examination.

Such free scholarship will greatly encourage musical education and would be an incentive to our students to prepare themselves for their life vocation in music in this country. We can not consider it charity any more than we would consider high-school education or a scholarship won at Columbia University or any State university. The State University of California offers free tuition to those born in California, while the School of Mines of the State of Colorado gives free tuition to residents of the State of Colorado. Would anyone raise an objection to it that it was charity? Let us also remember that before the war about 10,000 students, young men and young women, went from this country to Europe to study music and art. Figuring on the basis that one student required $1,000 to pay for tuition and living expenses, we sent annually to Europe $10,000 to pay for the education of our students. Would it not be a net profit to the country if by giving free tuition to a few of our talented students we would thereby induce the majority of the 10,000 students to stay home and study music in the United States?

The reasons that such students flocked to European countries to study music were, first, because they claimed there was a musical

atmosphere in those countries, and, second, because the governments of those countries took an interest in music and encouraged music students with prizes and showed them considerations otherwise. Why, Mr. Chairman, can not we create a musical atmosphere in this our own good country by establishing a conservatory and allowing a certain number of scholarships to be won by talented students through competitive examinations? The expenditure on a national conservatory would be comparatively small as compared with the net gain of keeping our students at home. Furthermore, let us figure the amount of money we spend on foreign signers, which money flows to other countries. Why should we not develop our own music in this country and help our talented students with free tuition?

The majority of the 10,000 students that studied abroad studied in the enemy countries of Germany and Austria, and when peace comes our students will again flock to these countries to study music. If Congress refuses our plea to encourage musical education in this country in the way we suggested it will mean that Congress encourages the idea that these young women and young men go back to the enemy countries and study the ideas of those countries and bring them back here, to plant those ideas in this country. Give those young students an opportunity to acquire their education in this country, so that they will not have to scatter in undesirable lands to seek favors from those Governments.

I am now coming to the last question: Shall Congress dispose of it now, or shall it leave it until after the war? In answer I say, since we do not ask for an appropriation until after the war, why should this be delayed? Before the war started in Europe in 1914 I wrote to some Members of Congress, and received the answer that they were too busy with other matters, and told me to come again. If we postpone this project till after the war, how can we tell that after the war Congress will not be too busy with other legislation, and that we may again be told to wait? I suggest, Mr. Chairman, that Congress enact the law now. What we want mainly is the creation of a board of regents with power to act, and we can leave to the discretion of that board to decide when to establish the conservatory, and when they decide to act they will ask Congress for an appropriation. Since the board will consist of the President, the President of the Senate, the Speaker of the House, and chairman of the Education Committee of the House, and the chairman of the Education Committee of the Senate, the matter is practically left in the hands of Congress; why should Congress then hesitate to grant that power unto itself?

Many matters could be disposed of before the national conservatory is established, as, for instance, the appointment of a committee of experts to standardize teaching of music, or the appointment of the local boards, or the preparation of a program of studies. Some believe the time to prepare for war is when war is on, and the time to talk about matters pertaining to peace is when there is peace. However, any sound-minded person can see that the logical thing to do is to prepare ahead, whether for war or for peace.

Mr. Chairman, I will conclude my statement by saying, while we are preparing farm lands for our returning soldiers, as I sincerely hope we will, let us not overlook their musical needs. They demand music on the battle field, they will long for it when they return to the United States. Let Congress listen to our appeal in the name of the Federation of Musicians and labor, who stand loyally by the Government on the firing line as well as behind the line, in the name of the mothers and sisters, wives and sweethearts of those who fight and die for their country—our country, the United States of America. Let us all unite to make America a singing America and the United States the center for music and art for this hemisphere.

The CHAIRMAN. I see you select the District of Columbia, New York, Chicago, and California. Of course I can understand why you selected New York, but why did you select the other places?

Mr. HAYMAN. Well, they are more centrally located. For instance, I do not mean to mention Chicago or Los Angeles, but instead of Los Angeles we will simply say the State of California, because the State of California draws the people on the Pacific coast, from the States of Washington and Oregon, because it is more centrally located. Take, for instance, San Francisco. It is a musical city. There is already some musical atmosphere started there, which will be a benefit to the pupils who come there to study, instead of starting in some place where there is no music.

The same thing is true of Chicago. I don't mean necessarily right in Chicago, but it can be close to Chicago or any place where Congress may decide, or New York in the same way. Now, they claim that New York has already a great musical atmosphere. I do not exactly agree with them, but there is something already started, and it would be to the advantage of students who come to study music to be in New York on account of the opera houses there, and there is more going on in the musical line, more being developed. But the headquarters, since this is to be a national institution, I maintain should be in Washington.

The CHAIRMAN. Couldn't you have a smaller conservatory in Washington and then get some other plan that would be more equitable for the rest of the country? For instance, take my State; it is practically 1,400 miles from the southern end of my State to Washington. We might just as well—in fact, we had better go to Habana, because it is only six hours' ride over there.

Mr. DONOVAN. Let me ask the gentleman also if he was aware of the fact that California and Florida are deadly rivals and that the chairman of this committee is from Florida. The omission of Florida from one of the centers would be, under those circumstances, most unfortunate. [Laughter.]

The CHAIRMAN. May I correct that by saying that before I came to Congress California and Florida were deadly rivals, but since my coming to Congress they are the best of friends. The gentlemen from California and I are working hand in hand. We are learning to understand each other.

Mr. HAYMAN. Mr. Chairman, I would say that this should be left entirely to the committee. I took the bill as it was introduced, and you will find that there is really very little left of the original bill. I have crossed out a great deal that was superfluous language and would only result in confusion, and I thought that a clearer bill should be introduced.

The CHAIRMAN. May I say this, Mr. Hayman? Of course these are only hearings, and the committee will go into that question, and

I have a letter, I believe, that you wrote me suggesting certain amendments.

Mr. HAYMAN. Yes, sir; and before this comes up for consideration I want to emphasize that we do not desire any action at this session, because with the war legislation that Congress has on hand we do not want to bother them with this now. We want this measure to go over until the next session, October or December, and then we hope the committee will find time to give consideration to it and make the proper changes. I believe that this bill as introduced by Mr. Bruckner will possibly have to be recast, and it should be superseded either by a bill of the committee or we will prepare a bill which we will give to Congressman Donovan, and he, if you so agree, can introduce it in Congress and the committee can then take the bill that it likes best.

The CHAIRMAN. That is very good of you and more than some people do, appreciating what we are up against at this time.

Mr. TOWNER. Mr. Chairman, I am so much interested in this project myself that I do not like to say anything that would discourage the efforts of those who want to present this matter to the committee, but here is a large committee with very few Members here to hear this evidence. I can not stay this morning because I have a matter in which the whole Iowa delegation is interested, in which we have a hearing before the Interstate Commerce Committee; so it is utterly impossible for me to stay. I ought not be here now. I suggest that perhaps it would be a good idea to limit the hearing to just as little as you possibly can get along with, and then continue it until we can have the members of the committee present at some later date. It may be possible that that might occur when our legislation goes over to the Senate, or it might go over till even later.

Mr. HAYMAN. Mr. Chairman, if you will permit me, this is what I intended to do. I intended to follow that suggestion, because we want to get through this morning, and I will call on just a few more to make short statements. I was also going to say that you may perhaps find it possible to give us a supplemental hearing later on.

The CHAIRMAN. We will be glad to do that.

Mr. HAYMAN. We may ask for that later on if it is advisable. I will now call on Mr. Pound. Mr. Pound represents the Chamber of Commerce of the Music Industries of the United States.

STATEMENT OF MR. GEORGE W. POUND, GENERAL COUNSEL AND MANAGER OF THE MUSICAL INDUSTRIES CHAMBER OF COMMERCE OF AMERICA, NEW YORK CITY.

Mr. POUND. Mr. Chairman and gentlemen, in my discussion of this matter I will perhaps depart from the rather accepted rule. I will give you something of the commercial and practical end of the matter and leave the ethical side of it to my comrades.

This time of war is one of anguish and stress and pain, yet at the same time it means for America much of opportunity. If one were to take perhaps the two greatest industries in which Germany has suffered absolute loss of prestige as the result of the war we would naturally say chemicals and musical instruments. Take the single line of band instruments, Mr. Chairman, before the war we imported from Germany $800,000 worth of brass band instruments a year and from France $600,000 worth. At the present time we are not importing anything worthy of mention from France and none from Germany. We are making those instruments in this country. We are making an instrument which we never believed we could make, which we had never undertaken to make, and I am frank to say, and I am correct in saying, that to-day we are making the finest and best instruments made in the world, better than Germany ever made. We are doing that in all lines of musical industry. We have the opportunity now to make of America not only the greatest music-loving but the greatest music-producing country in the world.

We made in this country this past year about 300,000 pianos. Germany made somewhere between 50,000 and 65,000, with the request of the German Government that they be largely exported. Sweden assembles 4,000 instruments. Italy assembles and gets somehow or other about 6,000, France about 14,000, England between 20,000 and 25,000, and as I say we made about 200,000.

So that this time of war has given us our great opportunity, our great industrial opportunity. With proper encouragement America can be made absolutely and essentially the greatest music-loving country in the world. We have everything here of opportunity. The time has long gone by—and I believe that is generally recognized—when the American student need go abroad to pursue her studies. That can be done here to-day just exactly as well as it can be done abroad. Let us keep that situation in hand. Let us keep at home these millions of dollars to spend in our own industries, not only for musical education, but for musical propaganda and musical purposes.

We have in America the greatest initial home market for the production and for the hearing of music. That will guarantee us always an incentive; not only an incentive for our manufacturers who must make the musical instruments to create the love of music in the home, but the incentive for the artist to continue the work and to make a successful livelihood from it. There is no question at all, gentlemen, that with the 5,000 000 who have gone to the trenches, to whom we are sending constantly player pianos, phonographs, records, music in all forms—my own association is constantly gathering and forwarding hundreds of rolls, records, pianos, and phonographs, sending them to the trenches—there is no doubt at all but that this war is going to make of those 5,000,000 men in the cantonements and in the trenches a great singing, humming, musical army. Those men are going to return with that love of music within them, and they are going to make of our one hundred and ten or one hundred and twenty millions of people a great music-loving people.

Gen. Pershing's attention has been attracted to this. The Belgian, British, and French bands all carry about 50 pieces. Our American bands have only been authorized at 28 pieces, and Gen. Pershing, in a letter, said he would rather have a singing regiment than a shooting regiment, as shooting could be taught. And he has applied for and it has been agreed that the American band shall be increased from 28 pieces to 50. Now, all these men abroad, these men who are great military captains, recognize that the quality of music determines the morale of the men. Gen. Leonard Wood and Gen. Bell, practically all these great fighting men of our Nation, have

written most beautifully and enthusiastically as to the help which music has given to the boys in the trenches.

So, gentlemen, we have those two great thoughts. We have the ethical and educational thought, and then we have the practical and commercial thought. The two must go hand in hand always to be very successful in this utilitarian age of ours. And I firmly believe that if you will establish here in Washington this conservatory of music, the details as to branches and where to locate them, as to what they may be, surely can be worked out in the future. Let the future deal with that. Let us only express here our admiration and our hope for the thought of a national conservatory of music.

Mr. HAYMAN. Our next speaker is Mrs. Campbell, of New York.

STATEMENT OF MRS. DAVID ALLEN CAMPBELL, REPRESENTING THE NATIONAL FEDERATION OF MUSIC CLUBS, NEW YORK CITY.

Mrs. CAMPBELL. Mr. Chairman and gentlemen, I represent the National Federation of Music Clubs with its 200,000 members, as the editor of the official organ of the Federation. I represent also the music department of the National Council of Women with its 7,000,000 members trying to work out community music movements in that organization. I feel that I also represent the women of America as the soldiers in the second line. The women in the home must be the soldiers who are keeping up the courage of the Nation at this time, and there is no way in which that can be kept up more than through music, because through music you can call together all the different elements in your cities and present other matters to them when you have called them together to sing. I think there is no way in which a community can be developed more than through the community music department, because it is the only way that I know of that you can get all classes of citizens together at one time and forget that there is any sect, creed, or nationality.

About two months ago, when I heard of this bill being before Congress, I sent out circulars to the members of our organization to find out whether there was a real sentiment for a national conservatory. Of course, this question has been agitated in years gone by. In fact, in 1913 there was passed at our biennial convention a set of resolutions asking that there be created a department of education with a secretary of music, and ever since that time there has been constant writing and urging of the measure. But in order to learn whether at this time, while we are in war, people would be interested in this subject, I sent out these questionnaires, and I have with me at this time hundreds of letters and telegrams from every State in the Union indorsing the proposition. The General Federation of Women's Clubs in session in Arkansas passed a resolution unanimously favoring a national conservatory. Many of our State organizations have passed resolutions to this effect, and I want to leave this list of petitions, telegrams, and so forth for the committee to look over to see that there is a real sentiment among the women of the country for a national conservatory. We believe that music must be standardized and that in order to have a real standard of music in this country we must have a national conservatory. That will eliminate the fake teacher and will give us something to work upon.

The women, I believe, are practical in their ideas, and we know they are workers. We know that when there is a measure to be brought out that is going to be for the betterment of the home every woman will unite to help in that work. They believe that the keeping of our young people in this country, the saving of the money that goes abroad and keeping it in this country will make it possible for the boy or girl of the man that works on the section, if that boy or girl is talented, to have the same advantages as the boy or girl of the millionaire. And it should be so in this country. If they have the qualifications and can pass a competitive examination they should be allowed that opportunity. One of the ladies who is present this morning told me only last night that she had talked with one of the members of the Marine Band here and that he had said, "Oh, what a glorious thing that would be. If we had only had it in my day, when I could have had the opportunity. Do push the measure so that it can become a law."

My experience has been very varied as an artist, as a teacher, as a club woman—and I might say as a pioneer, because I have lived in the far western towns. I have lived in the little mining camps, and I know what this creating of an atmosphere means, because I have gone into a place where there was not—you wouldn't know there was an instrument in the town. There was no music in the churches. There really wasn't anything in a musical way.

I am going to tell this little personal thing just so you can seen what it means to create a musical atmosphere in a little town in Wyoming. I was called upon to live there eight months, and it was a very happy time because it gave me an opportunity for service. I called together, while I was there, the people in the town that had had a musical education, and some ladies that wished to carry on their literary work, and we organized a club of 30 members. That was the first thing that was accomplished. I found there women that had lived in Boston; I found there women who had been pupils of Edward MacDowell—people who were out there for their health, etc. So we organized that club. That was eight years ago, and that club is still in existence and doing splendid work. At the same time we called together the young men in the town. Now, there was not a place in that town for young men to go except the saloon corner or just hanging around

There was no place of amusement in a little town of that sort at that time. But we found bankers, cattle men, saloon keepers—every kind of young men that were interested in music, and called them together whether they had had any voice training or not, and organized a men's chorus. Now, during that whole time those men came every week. They were just as interested as they could be. They were always gentlemen, and they have kept their organization intact from that time to this, showing that in just a little time you can create a musical atmosphere. The churches have better music. They have music in the public schools. They have this organization, and once in a while they bring an artist to the town.

I am only one of 200,000 women who have been working along those lines, trying to create this musical atmosphere, and now we want the Government to help us by doing something still greater, to establish a national conservatory with as many outlets as you think best. But we are not going to stop there. We want every

State to make an appropriation for a State music officer. We want every city to make an appropriation for a muncipal band, and those members of the band to perhaps be city officers.

Mr. DONOVAN. Let me interrupt you there just a minute. Isn't it true that most of the leading universities now, such as Yale, Harvard, and Columbia, have musical departments?

Mrs. CAMPBELL. They have musical departments; yes.

Mr. DONOVAN. Developing along the thought of the popularity and the demand, the need, of musical education.

Mrs. CAMPBELL. Certainly, the whole country is aroused to the need of it. Everyone is doing what they can, but you see the trouble is everyone is working independently. We should have a national policy outlined, a standard established.

Mr. PLATT. How could you standardize music?

Mrs. CAMPBELL. By this board of regents, appointing the best experts in the country to prepare a standard. It seems to me that the same as standards are prepared for law or for medicine people should be required to pass examinations before they could be licensed to teach.

Mr. DONOVAN. It is standardized in Italy and France, isn't it?

Mr. PLATT. You mean a standard for teachers?

Mrs. CAMPBELL. Yes; that is what I mean. Excuse me if I did not make myself clear. Of course these countries have national conservatories. I felt very much ashamed when two years ago I was called upon to prepare a table of statistics for the countries that had an appropriation for music, and that long list of countries ended with the United States with no appropriation, our wonderful country that makes the boast of being the richest country in the world, so wonderful in everything else, which could be great in this if it would only do it, having no appropriation for music at all.

Mr. PLATT. Of course the United States is a federation of States, and the States have appropriations in some cases, don't they?

Mrs. CAMPBELL. Very few of them.

Mr. PLATT. I know the Territory of Hawaii does. In the city of Honolulu they have the Royal Hawaiian Band.

Mrs. CAMPBELL. If the States can afford to have an appropriation, certainly our National Government should allow an appropriation and have a national institution, it seems to me.

Mr. PLATT. We haven't any national university for eduction in any line.

Mrs. CAMPBELL. Well, we do have a Department of Education whether we have a national university or not.

Mr. DONOVAN. We have a bureau that is first cousin to it in reality.

Mr. PLATT. But education is directed wholly by the States. The Federal Government does not have anything to do with it, except to issue bulletins and a few things like that.

Mr. DONOVAN. With the possible exception of the Army and Navy. They have West Point and Annapolis.

Mrs. CAMPBELL. Yes; I was going to say that the idea of a national conservatory of music could be worked out on the lines of West Point and Annapolis.

I am going to leave this bundle of letters and telegrams with you, Mr. Chairman, and I have been sending you numbers of communications heretofore [presenting a package of papers].

The CHAIRMAN. Yes; those will all go to the committee.

Mrs. CAMPBELL. It shows the efficiency of our organization. We want to find out whether there is a sentiment in the country for a proposition of this kind, and these are the responses we get.

We believe music is a necessity in the home. We believe every child is entitled to a musical education if he or she has talent. We believe the United States should have a national conservatory of music and art, supported by the Government. We also believe that it should have a department of education and fine arts with a secretary and member of the Cabinet.

The fact that I bring with me to-day petitions, telegrams, and letters from almost every State in the Union shows that the women of the United States want to see America take her rightful place among the nations in her recognition of the educational as well as the commercial interests of the people. I also bring the indorsement of the music section of the National Federation of Women's Clubs, of the National Federation of Musical Clubs, and of many State organizations representing a great constituency vitally interested in this subject.

Representing these people and this movement, I submit these suggestions:

First. We ask of the Federal Government the creation of a minister of fine arts at Washington, thus placing ourselves for the first time on a governmental level with our great sister Republic—France. The new minister must have a seat in the Cabinet, and the one taking first departmental rank under him must be the secretary of music. A hundred years ago the French recognized this need, as is witnessed by the statement of their great mouthpiece—Napoleon: "Of all the arts music has the greatest effect on the people, and to it therefore I wish my ministers to give their constant and careful consideration."

Second. To the State legislatures we suggest the passage of an act which we have entitled a "Free-orchestra bill." It is "An act to provide for the maintenance of a symphony orchestra, and making an appropriation therefor." In 11 comprehensive sections this act sets forth what must be done to insure free orchestral concerts to each one of the leading communities within that State. Incidentally it might not be out of place in this connection to remember our much-repeated boast that we are the richest Republic the world has known. Every State can therefore well afford to spend annually a few hundred thousand dollars on an institution designed to bless and benefit mankind.

Third. Our third plan concerns the cities, and to them we suggest the appointment of municipal music directors who, keeping in close touch with the secretary of music or education and fine arts in Washington, shall organize series of free band concerts daily throughout the year. Under the guidance of these civic music directors a good band must be organized for every forty or fifty thousand inhabitants. This would give a city the size of Chicago about 45 bands, whose members would be city employees and whose duties it would be to give the people, the so-called common people, a chance daily to lift their voices in song. Each band would devote one-half of its daily program to the performance of well-known songs in which the audience would be invited to join. Too long have we heard without protest that America is a "songless nation." This condition is one of the

most refined cruelties of modern civilization, which we in our national campaign must help to eradicate.

The old bugbears of progress—hatred of change and love of what has been—are the only reasons why these sensible measures were not introduced long ago.

Another great educational movement that the music clubs have been fostering is that of bringing before every factor of the industrial, civic, and educational life of the community a realization of the value of music. This, of course, is being done in many ways at the present time—through the schools, the clubs, and the press—but through the community-music movement, perhaps more than any other one factor, because it reaches the masses. The club women and the supervisors of music in the schools, the pioneers in this movement, realize more than any other class of citizens how much the structure of civilization is based upon and centered in music. When we know this as a fact, is it not surprising how little has been done to foster the sentiment and to create ideal musical conditions in our home towns and rural sections? Why have the music clubs and the music teachers been forced to beg for recognition? Why is it 25 years of pioneer work in every State in the Union by these advocates of better living conditions, more joy, more music, has not received city, State, and governmental support?

It is because the great forces at work in our country—commercial, educational, and philanthropic—were not coordinated, and it is only through coordination of these forces that ideals can become realities. If any one of these forces leans too far in any one direction—too commercial, too educational, or too philanthropic—it loses in human interest and cooperative power.

The commercial and educational interests of the Nation have been in a measure allied for a long time. The great work of the philanthropic organizations has no doubt attracted the attention of the industrial and commercial interests to a great extent, but they seem to be slow in cooperation.

When we have the combined effort of the educational, commercial, and musical interests working in harmony under the guidance and direction of a central power, then we will have a trinity of effort that will achieve and bring to all mankind the joy that comes with service, the joy of accomplishment, the joy of seeing the world made better through the cooperation of these great educational, industrial, and musical forces which are the mighty powers shaping our destinies as a Nation. For this we need a department of education and fine arts, whose soul will be the national conservatory of music.

Mr. HAYMAN. Mr. Chairman, I desire to call Mr. Milton Aborn of New York. Mr. Aborn is the head of the Aborn Opera Co. He has had considerable experience in operatic work, and he will bring out the necessity of having a national conservatory through which we will be able to get rid of the unscrupulous teachers.

STATEMENT OF MR. MILTON ABORN, OF THE ABORN OPERA CO., NEW YORK CITY.

Mr. ABORN. Mr. Chairman, I do not know what I could add to what Mr. Hayman has already said in his address delivered here. I am heartily in favor of a national conservatory. We are way behind

on the music proposition in the United States. Since I was 19 years old I have been in the opera game, a record of about 35 years. I have handled possibly—I don't know how many operatic artists, and it has been my duty to school them myself because they were not ready here. When I was appointed by Mr. Otto Kahn, of the Metropolitan Opera Co., manager of the Century Opera House in New York, I was obliged to go abroad to obtain my talent, simply because we were not prepared here with any talent that amounted to anything. I went abroad and traveled all over the Continent, and what did I find? I found a lot of Americans there that I was very anxious to engage, but who had not been schooled for my purpose. They were studying under alleged vocal teachers there who were taking their money, who would promise them a debut in a municipal opera house through some pull. They were obliged to buy the house out in order to appear. They were obliged to buy the press. And what was the consequence? They were lauded by the bought newspapers and applauded by their own friends whom they had given tickets. Now, of course you can readily see that their careers had an end after that. They would come to America and would be asked, "What have you done abroad." "Well, I studied at Milan, I studied in Berlin, I studied in Cologne." "How many times did you appear?" "I made by debut in such and such a place." But they have no experience.

Now, I have handled some, I suppose, fifty or sixty or eighty opera companies where I have been obliged to school young Americans myself or through teachers that I appointed for them. I find in America, Mr. Chairman, that the unscrupulous vocal teacher must go. In my opinion—probably this is away from the subject—in my opinion there should be a board organized to pass on the ability of these vocal teachers to give vocal instruction. I find pupils with adenoids, with catarrh, who are paying fabulous sums to vocal instructors without any results except that the vocal instructor may have a reputation on account of charging a large fee.

As far as the national conservatory is concerned, I know the conditions at present do not warrant Congress in taking it up, but I hope the day is not far distant when I shall be able to lend whatever support I can to the purpose of promoting its installation.

In 35 years' experience of operatic endeavors I have come in contact with hundreds of so-called instructors who should be in the penitentiary, who have, in the guise of vocal teachers, mulcted the unsuspecting pupil by misrepresentation and who know no more of imparting vocal instruction than the unborn babe, and in a great many cases the more prominent the teacher the worse the offender.

I have known shop girls who earn but a scant livelihood who have stinted themselves in many instances in order to pay an unscrupulous, alleged vocal teacher the fee he exacted. The daughters of some of our richest families are responsible to a great extent for the conditions where large fees are exacted by a number of so-called eminent vocal teachers.

Hundreds of voices have been ruined by teachers whose peculiar methods have absolutely nothing to do with proper vocal training. I can not suggest too strongly that an examining board be appointed with power to issue certificates only to such teachers who can prove unquestionably their right to practice vocal instruction.

I am in favor of only men teachers for male voices, and women instructors for the female voice. I have visited conservatories of importance in every foreign country and I want to say that it is a crime to permit our young American girls to go abroad, where terrible conditions have existed for years that could not exist here. There are some of the best vocal instructors in the world right here in America, and it is up to us to avoid the great influx to Europe after the war of our young men and women who at the first opportunity will flock abroad to receive European training that can be had right here in our own United States.

The CHAIRMAN. Gentlemen, there is a gentleman here that Congressman Doughton brought up, whom he would like to have appear, and we would like to hear from him because he will want to get back home again.

STATEMENT OF MR. J. G. PULLIAM, BOONE, N. C.

Mr. PULLIAM. Mr. Chairman, I am a minister of the Gospel, and the reason I am here specially is that I virtually represent the mountain people of the South. I am not delegated to do so, but it so appears. My daughter in California, southern California, is a piano teacher, and she has been very much interested in this bill ever since its inception, and has been corresponding with this gentleman concerning it.

Now, Mr. Chairman, there is one thing I wish to say, and that is concerning the moral and ethical value of this measure. The value of music to restore and maintain the mental and emotional equilibrium of the mind is remarkable. I am a public speaker and am fond of children. I have been to a picnic with 50 or 60 children around me and they would get into confusion and disagreement, and the best way in the world to do is to get them to singing, and they will forget all about it. In Kansas City 10 years ago I was present at a great meeting where a matchless orator was speaking, and there were 1,500 people crowded into that building. The organist went to sleep and fell off the stool and rolled down on the floor, and half the congregation began to laugh. The man who was speaking got them to singing, and they seemed to forget all about it. I never have known a family who had music, instrumental and vocal, in the home, who quarreled. I have never known people who quarreled with a musical bent.

Now, just this and I am done. When this war is over we will need everything possible to restore our normal conditions of mind and emotions. There may be one or two other things, but there are very few things better than music. Now, if the establishment of this institution would contribute to that, it will be a great thing.

Mr. HAYMAN. Mr. Chairman, I desire to call now on a gentleman representing the American Federation of Musicians.

The American Federation of Musicians passed a resolution of mine which I sent up to them in their convention, and they are affiliating and cooperating in this movement. One of my resolutions was offered in the convention of the American Federation of Labor, and it is certain it will be adopted. Instead of scattering our forces, we are now all working together, and we hope Congress will give us consideration.

I introduce Mr. A. H. Celfo.

STATEMENT OF MR. A. H. CELFO, WASHINGTON, D. C

Mr. CELFO. Mr. Chairman, I am not much of a speaker, but I will say that we do need a national conservatory of music in this country, for the simple reason to stamp out this counterfeit music, or musical counterfeit, that exists all over the country. A lot of pupils are at the mercy of unscrupulous teachers who do not even know the first rudiments of music and are taking money under false pretenses. But even with a conservatory of music that can not be stopped, but at least the national conservatory of music will do this: It will create only those genuine ones that know music and give them diplomas so they can present them and show them to their pupils—or rather to the family of the pupils, so that they will know when they pay their money what they are paying it for.

I think this great big Government of ours owes something to the musical world, which is a musical education. Music is the only thing that will create such a beautiful atmosphere that everybody forgets even his or her troubles.

Now, you take anybody that wants to begin the study of music. They start on it and they may find a teacher, and yet they may not find him. The wrong impression begins with the parents of those pupils, because whenever they want to have their children to study music they want to start them right away on a college education instead of a grammar school education. You will find, as I have experienced it in a good many years' teaching, that the first thing they do they want you to give them an instrument, whether it is a piano, a violin, or brass, or wood, wind—anything—you will find that the very first day they expect you to give them an instrument to blow, without knowing a note of music. If at the end of the second or third lesson they don't play at least the Star-Spangled Banner, the teacher is no good, and they change teachers and go to somebody else who can do better.

Now, I only have a limited number of pupils myself, but I could get hundreds of them, but as I had a conservatory education, starting at the age of six, I know what music is, and consequently I have always refused to teach any other method than what I was taught myself. Consequently, I think if the Government would create a national conservatory it would be the only solution of the stamping out of this counterfeit music that exists in this country at the present time, not only in performing, in teaching, but even in the publishing of such music as the majority of publishers publish at the present time.

Mr. HAYMAN. I desire to call, Mr. Chairman, on Dr. Wood, of New York. Dr. Wood is a nerve specialist, but his love for music was so great that he gave up partly his profession to devote himself to music, and he is interested in international chorus work, and, as I understand, has been instrumental in getting some of our cities to adopt community singing work.

STATEMENT OF DR. A. L. WOOD, OF NEW YORK.

Dr. WOOD. I have very little to say, gentlemen, but I want to make it quite pointed. A great deal of attention has been centered upon establishing an American tone production, and at the music teachers'

association meeting in New York three weeks ago we had speeches from some of the most proficient men, scientific men, on tone production. We could not arrive at an agreement as to what a vowel was, and that makes it absolutely necessary that a board should be appointed—if not a conservatory established—that can give this country something in the line of diction or indorsement of a certain character of diction that will stand in this country as high as what they would consider the King's English. We need something that we can offer the foreigner when he comes over here that is American. We can not get American teaching in Europe. We can only get a certain production, and the consequence is that the teachers who come here to this country and who, because of their better musical education, hold the superior positions are unable to teach people how to sing United States. That is the trouble, and we must positively raise the standard here, a standard that will be equal to that of any country in the world if we expect to sing English.

I thank you.

Mr. HAYMAN. I will ask Mrs. Safford, of Florida, to make a statement.

STATEMENT OF MRS. L. B. SAFFORD, PRESIDENT FLORIDA FEDERATION OF MUSIC CLUBS, MIAMI, FLA.

Mrs. SAFFORD. I feel very much like our chairman—in voting for one conservatory to be located in Florida. I am glad to say that we have six federated music clubs in our State federation, and they range from Jacksonville—not in Jacksonville now, but in different parts of the State. It is a big State, and our people would have to come a long ways to study in Washington.

Mr. DONOVAN. We are going to fix that all right. [Laughter.]

Mrs. SAFFORD. Yes; I am sure you will fix it all right. I am certainly in favor of the movement. I have had the pleasure of addressing one of the Washington choirs out at Georgetown, and I read a section of this bill and some of the resolutions, and also repeated the program at the meeting of the League of American Pen Women, and both organizations were heartily in favor of it. It was at the choir that I met Mr. Lee Sanford, of the Marine Band, who said he would give anything almost if he could have had a musical education. He is a born musician, but did not have the advantages that he might have had if a national conservatory had been established in his time.

I am very glad to be here this morning and to hear all of these speeches.

STATEMENT OF MR. JOHN HELMUS, SECRETARY TO CONGRESSMAN GEORGE W. EDMONDS, OF PENNSYLVANIA.

Mr. HELMUS. On behalf of the Matinee Musical Club of Philadelphia, composed of ladies of that city who are interested in music along various lines—one of the largest clubs of the kind in the country—I wish to file with the committee a petition signed by the members of the board of that club favoring the movement for the establishment of a national conservatory of music, indorsing the Bruckner bill, known as H. R. 6445.

Mr. HAYMAN. Mr. Chairman, I think we are probably through now. I could talk a good deal longer, but I appreciate your suggestion, so I believe that for the present we will not say anything further, but we hope that we may have opportunity to appear later, if it becomes necessary to have a supplementary hearing. We do not want anything done now. We want it left until the end of the session, and I hope that some action will be taken by Congress at that time. We will leave it until either October or December. We want to get action when we come to it. We do not want to fail, but we will accept from Congress whatever Congress gives us.

We do not want four conservatories at once, but we want first to get a start and gradually do the rest.

Mrs. CAMPBELL. Mr. Chairman, Mr. Eugene Prussing is here, and I wish you could hear him on the conservatory matter.

STATEMENT OF MR. EUGENE E. PRUSSING, COUNSEL TO THE NATIONAL FEDERATION OF MUSICAL CLUBS, WASHINGTON, D. C.

Mr. PRUSSING. Mr. Chairman, I have not seen the bill and I do not feel like making any remarks upon it. I do not know what you want, except the establishment of a conservatory. Of course the National Federation of Musical Clubs is in favor of that, and as its counsellor I can speak for them to that extent. I got your resolution on Saturday, but I have not seen the terms of the bill.

However, there is one thing I would like to say, and that is the reason we do not have a national university with a department of music is simply this: When Mr. George Washington, of whom you have heard, started in as President of the United States he gave us the benefit of his opinion in the shape of an annual message on the subject of a national university. He offered to endow one. The longest paragraph in his will is with respect to the establishment of a national university. He wrote it in large capitals in his will, the only words in capitals in that instrument, that he offered to give and did devise $30,000—at that time a very large sum—in the shape of stock in the Potomac Canal Co. In fact that provision of his long will is the only provision that was not carried out, because it did not depend upon his executors. It depended upon Congress. There were certain gentlemen in Congress representing Harvard, Yale, Princeton, and the University of Virginia who were afraid of the establishment of a university at Washington and afraid of the nationalization of education. Washington's idea was that it was a shame that we should send our young people to Europe to be educated according to European ideals and European standards, and then have them come back here and become useless to America.

Mr. DONOVAN. You know there are some people here from Harvard and Yale.

Mr. PRUSSING. Well, I am simply giving you the record. Now, the result of it was that we did not get a national university because of State and particular interests. I am devoting a little part of my time to making that record clear to the people of Washington, and some day when my little book comes along on the estate of George Washington, deceased, you will find the longest chapter will be on that subject instead of the million dollars which he left to his kin.

Now, we ought to get busy about that, I think. We are going to become a national country after a while, and we are teaching other people to be national, and we will have to have a national university and a national standard of affairs if we want to keep up. The trouble is our college people in this country say we do not want a university in Washington, because if there is a degree from Washington University they will never look at any other in Europe. They will say, "The Paris University is all right; yes. Berlin is all right; Vienna is all right. Now Washington—of course there is no other university in the United States except Washington." Now, it is that fear that keeps the university out of Washington, and you will find that it is that fear that will oppose the nationalization of any institution of education. It is for that reason that we haven't a department of education in the Capital. That is the only reason. Education is the foundation of all our lives, and yet we haven't a department of education and a secretary of education. Every other country in the world has. The minute they organize the Government they start in with education right at the foundation.

Now, what we probably need here at this time is not an appropriation so much as a beginning of a department which shall be organized in a national way from national headquarters. You may need an appropriation for an office or something of that sort, but that is about all so far as I can see at this moment, because we need appropriations for other necessary things, but what we need is a nationalization of the musical idea.

Mr. PLATT. Suppose we have a university in Washington, wouldn't it be similar to the University of London, simply an examining board? Wouldn't that give all you want? They could come here and take the examination.

Mr. PRUSSING. No; we have got a lot of people here that need education, and they have time in the afternoon and up to 9 o'clock at night that they can devote to study.

Mr. PLATT. There are thousands of places where they can get an education without establishing something new. Now, if you want to start a standard, that can be done with a board.

Mr. PRUSSING. We need a standard, and then we need an example in the shape of education.

Mr. DONOVAN. You are talking now more particularly that Washington is not equipped to carry out the idea so far as Washington City itself is concerned, but you do not deny that other cities in the country are now equipped sufficiently to carry out the teaching if it was regulated from Washington?

Mr. PRUSSING. Primarily what you need, of course, is standardization and regulation, and then you need, of course, a central school. Why, we haven't a school of diplomacy and jurisprudence in Washington. We did have one, and the universities killed it. We had one with 600 students five years ago. To-day it is dead.

The CHAIRMAN. May I just say there that some of the gentleman's remarks struck me very forcibly, and while it may not be germane, it has been a dread of my life—and I might say it has been a dream of my life to overcome it—the standardization of education. I brought my boy from Florida to Washington. He changed books. He changed teachers, and he had the hardest time of his life making the grade. In Florida we are told that it is the greatest State in the Union. Truer teaching never was afforded to any pupil, but in Washington we are taught that Florida is nothing but a swamp, occupied entirely—except by a few venturesome ladies and one or two gentlemen—by reptiles and crocodiles and mosquitoes. [Laughter.] Now, I can't see why that should be. You can take up the Pennsylvania geography and find Pennsylvania is a State of the Union. Some years ago I visited in Pennsylvania my brother, who now lives there, and he asked me to talk before the pupils of the school, and they wanted me to talk about Florida. They were boys and girls in the eighth grade, and their ignorance was appalling. They were as bright as any boys and girls I ever saw in my life, but they pictured Florida, as I said, as having nothing there but mosquitoes with long bills—they wanted to know how long they were. [Laughter.] But really, getting down to the serious part of it, there should be a standard of education all over this country. The histories north of Mason and Dixon's line—and I say this with all frankness as a southern man—should not teach that Grant is the only general that ever lived. They should not teach that to the northern boys, and the histories below Mason and Dixon's line should not teach to the southern boys that Robert E. Lee was the only general that ever lived. Now, a case actually happened in my State where they shipped, as I recall, a history which had been printed for the Northern States and it struck Florida. You can imagine the explosion when we read what the northern people were being taught about the southern people. That feeling has passed away in the South. I think Mrs. Safford will bear me out that there is none of that feeling in my State and very little of it in the South.

Mr. DONOVAN. I think we can say for the North with pretty good certainty that there is none in the North either.

The CHAIRMAN. But, Mr. Donovan, when you are teaching a book you don't want to teach one thing in one part of the country and another thing in another part of the country. We are all under one flag, fighting for the democracy of the world, and it looks to me like it is time to standardize education. I simply make those few statements for what they are worth.

Mr. HAYMAN. Mr. Chairman, I want to say one thing more. I talked to Dr. Claxton with regard to what is possible to be done to license teachers in general. We agreed that there is no law to compel them to register with the Government, even if we wanted them to, and we agreed that a national conservatory of music could invite teachers all over the country to submit to examination, or at least those that desired to submit to an examination, and give them a certificate, and those of them who have certificates from the Government will naturally have the better show before the people, and in that way the fake teachers would gradually be eliminated. In the same way by standardizing the teaching of music the music teachers would be invited to follow the standards set by the national conservatory of music.

The CHAIRMAN. If no one else desires to be heard the hearings will be closed temporarily, subject to Mr. Donovan's wishes.

(Whereupon, at 12 o'clock noon, the committee adjourned.)

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